Summer 1951

California School of Fine Arts • 800 Chestnut Street • San Francisco 11, Californ

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California School of Fine Arts

1951 Summer Session

July 2 — August 10

GENERAL PROGRAM

By combining day and night classes, a maximum of six credit units may be earned.

DAY CLASSES

Class periods are scheduled from 9 to 12 and 1 to 4, unless otherwise noted. Letters refer to days of the week.

PAINTING

1 *Painting Elements* — DAVID PARK
Introduction to painting in a variety of media and techniques; for beginners. M W p.m.

2 *Landscape Painting* — HASSEL SMITH
Work on location in oil and watercolor and studio discussion. T Th a.m. & p.m.

3 *Portrait Painting* — DAVID PARK
Work in oil paint through observation of model; prerequisites: life drawing, color. M W F a.m.

4 *Painting* — ELMER BISCHOFF
Practice and discussion of objective or non-objective expression; for artists and advanced students. M W F p.m.

DRAWING

5 *Drawing from Nature* — SQUIRE KNOWLES
Observational and compositional studies in black and white. M W p.m.

6 *Life Drawing* — SQUIRE KNOWLES
The human figure in relation to graphic composition. F a.m. & p.m.

GRAPHIC PRINTING TECHNIQUES

7 *Lithography, Engraving, Etching* — JAMES BUDD DIXON
Work on stone and plate in black, white and color; prerequisite: drawing. T Th p.m.

8 *Silk Screen* — MALLETTE DEAN
Direct brush and stencil techniques of serigraphy; prerequisites: drawing, color. T Th a.m.

DESIGN, SCULPTURE, CRAFTS

9 *Two-Dimensional Design* — RODNEY McKNEW
Exploration of the visual field relating to design for fabrics and paper, advertising art, drawing, and painting. T Th p.m.

10 *Color* — JEAN VARDA
Investigation of the emotional and compositional qualities of color; gouache, collage, and transparencies. M W a.m.

11 *Sculpture-Workshop* — JEREMY ANDERSON
Modelled and constructed interpretations of the human figure, objects, and ideas; in clay, plaster, wood and metal. T Th p.m.

12 *Ceramics* — RAMSEY WIELAND
Wheel and mold techniques, glaze making, kiln stacking and firing. M W F a.m.

13 *Jewelry Design* — FRANZ BERGMANN
Design and execution in silver and other materials. W F p.m.

COMMERCIAL ART

14 *Advertising Art* — BALDASSARE ARMATO
Basic and advanced considerations of layout, lettering and reproduction methods; prerequisite: drawing. M W a.m.

15 *Illustration* — PAUL Q. FORSTER
Work from staged scenes and models in a variety of media; prerequisite: life drawing. T Th a.m.

PHOTOGRAPHY

16 *The Photographic Process* — MINOR WHITE
Methods of technique and composition related to creative seeing; open to beginners and advanced students. Field trips, laboratory practice, print criticism; camera required—any type acceptable. W a.m. Th F a.m. & p.m.

17 *The Miniature Camera* — FREDERICK W. QUANDT, JR.
The miniature camera as a tool for visualization. Field problems, negative and printing techniques; required equipment: 35 mm to 2¼″ x 2¼″ camera, Weston light meter, lens shade, carrying case. W a.m. M T a.m. & p.m.

Studio periods, at standard rates, are available in conjunction with all day classes except: 2—Landscape Painting; 3—Portrait Painting; 5—Drawing from Nature; 6—Life Drawing; 15—Illustration.

LECTURES

18 *The Role of Art in Society Today*
A series of lectures and discussions illuminating the meaning of contemporary art from the point of view of the layman (Ernest Mundt), the photographer (Ansel Adams), the painter (David Park), the critic (R. H. Hagan), the educator (Ray Faulkner), and the psychologist (Gregory Bateson). Th 4-5 p.m.

Coordination of the various themes in a round table discussion, Friday, August 10, at 8 p.m.

NIGHT CLASSES

Classes meet from 7 to 10 p.m. Monday through Thursday.

A *Painting Fundamentals* — DAVID PARK
Basic considerations of color and composition; practice in watercolor and oil. M W

B *Painting* — WILLIAM GAW
Still life and figure in oil; prerequisites: drawing, color. M W

C *Painting* — ELMER BISCHOFF
From observation or imagination; for advanced students and artists. T Th

D *Life Drawing* — HASSEL SMITH
Work from the model in charcoal, pencil, pen and brush. T Th

E *Caricature and Life Sketch* — ANTONIO SOTOMAYOR
Sketches from model and imagination; prerequisite: life drawing. M

F *Sculpture-Workshop* — JEREMY ANDERSON
Three-dimensional work in a variety of materials and techniques; modeling, casting, carving and brazing. M W

G *Ceramics* — RAMSEY WIELAND
Wheel and mold techniques, glaze composition, kiln stacking and firing. T Th

H *Film Seminar* — ROBERT KATZ
The motion picture as an art medium: showings and discussions of outstanding films. W

I *Advertising Art* — BALDASSARE ARMATO
Layout, lettering and reproduction methods; prerequisite: drawing. T Th

Classes may be discontinued by the School without notice.

ART EDUCATION WORKSHOP

A program of coordinated lectures, experiments and discussions designed to clarify the problems of primary and secondary art instruction.

Two credit units (including ten hours' homework weekly). Sessions meet from 4 to 5 p.m.

NOTE: By combining courses from the General Program with the Art Education Workshop, a maximum of six credit units may be earned.

1-T *Towards a Philosophy of Art Education* — ERNEST MUNDT
A critical evaluation of the importance of art for the educational process. M

2-T *Basic Experimentation* — ELMER BISCHOFF
Investigation of the process of two- and three-dimensional visual communication through practice and discussion. W F

3-T *Art in the Classroom* — COLIN GRAHAM
New insights into the functions of art related to classroom practice. T

TUITION

for the six-week session

15 periods weekly	$79.00
14 " "	77.00
13 " "	75.00
12 " "	72.00
11 " "	69.00
10 " "	66.00
9 " "	62.00
8 " "	58.00
7 " "	54.00
6 " "	48.00
5 " "	42.00
4 " "	36.00
3 " "	30.00
2 " "	24.00
1 " "	18.00

OTHER FEES

Enrollment	1.00
Locker rental	1.00
Padlock deposit	1.50
Credit registration*	2.00

* Credit registration fee is payable once only, and is valid for all subsequent attendance.

A non-refundable deposit of $10.00 will be required with all registrations (veterans with certificates of eligibility excepted). This amount will be applied to total tuition and fees, which must be paid in full by July 2, 1951.

STUDIO FEES

Studio fees help to defray extra maintenance costs of certain classes which require special tools and materials, models, etc.

DAY	Fee per period (six-week session)
1 Painting Elements	1.00
3 Portrait Painting	1.50
4 Painting	1.00
6 Life Drawing	2.00
7 Lithography, Etching	2.00
8 Silk Screen	3.00
11 Sculpture-Workshop	3.00
12 Ceramics	3.00
13 Jewelry Design	1.00
15 Illustration	2.00
16 Photographic Process	2.00
17 Miniature Camera	2.00
NIGHT	
A Painting Fundamentals	1.00
B Painting	1.50
C Painting	1.50
D Life Drawing	2.00
E Caricature-Sketch	2.00
F Sculpture-Workshop	3.00
G Ceramics	3.00
H Film Seminar	2.00

PLEASE POST

Designed by Milton Cavagnaro

Lithographed by Wallace Kibbee

CALIFORNIA SCHOOL OF FINE ARTS

800 Chestnut Street, San Francisco 11. Telephone ORdway 3-2640

ERNEST MUNDT, *Director*

Affiliated with University of California. Maintained by San Francisco Art Association

Approved by the State of California and the Veterans Administration under Public Laws 16 and 346. NOTE TO VETERANS: Attention is called to the July 25, 1951 training deadline for P.L. 346 students. Holiday July 4 — Independence Day

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